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One day, at a breakfast given by Prince Lichnowsky to a select number of friends, amongst whom were Beethoven and Ries, it was proposed to adjourn to Beethoven's residence to hear some portions of an opera he had just composed, but which had not yet been performed in public. Beethoven accordingly sat down to the instrument, but, before beginning to play, peremptorily demanded that Ries should leave the room. Ries obeyed with tears in his eyes, but the Prince, justly displeased at such treatment, of which he himself had been the cause, expressed himself warmly on the subject. A sharp altercation ensued, and the matter ended by Beethoven rising from the pianoforte and refusing to play to the company, who separated much disappointed. It is painful to add that Beethoven's obduracy remained inflexible, and that from this time, though in other respects they continued on a friendly footing, Ries never heard him play a note.

Independence was Beethoven's *summum bonum*, and his great anxiety to exhibit it on all occasions led him to reject many kind offices which others would have accepted with every mark of gratitude. For a short time he was a guest in the house of his friend, Prince Lichnowsky, who provided an apartment for him, and gave him the use of his table; and, knowing Beethoven's jealousy of any thing like the appearance of neglect, the Prince gave orders to his servants, whenever they heard his own bell and that of Beethoven's ring at the same time, invariably to attend to Beethoven's first. No sooner, however, did Beethoven discover that such an order had been given than he immediately engaged a servant at his own expense, though at that time he could but ill afford it.

Beethoven was by no means so attentive to the rules of politeness in his own conduct towards others, as he was in exacting a punctilious deference towards himself. One evening, at a *soirée* given at the house of an old Russian Countess, Prince Louis Ferdinand, of Prussia, one of the most distinguished amateur musicians of the time, and an enthusiastic admirer of Beethoven, was present. When the concert was concluded, the company retired to supper in an adjoining apartment. Beethoven followed the guests, but finding that there was no room for him at the table, the covers having been laid only for the *noblesse* of the party, gave vent to his feelings of mortification in no unequivocal terms, and abruptly left. A few days afterwards, Prince Louis Ferdinand gave a grand entertainment, to which Beethoven was also invited. The old Countess, too, was present, but matters now took a different turn. When the company sat down to table, Beethoven found himself placed between the Prince and the Countess, an arrangement by which he was completely pacified, and he never ceased afterwards to make use of every opportunity of alluding to this mark of distinction amongst his friends. He was, in fact, more gratified by any mark of honour and condescension which he received from the great than might have been expected from the general tone of his character. When the King of Prussia sent him a gold snuff-box, he was very fond of shewing it, and always remarked that it was not an ordinary box, but such as it was usual to give only to Ambassadors.

As a general rule, trivial matters were passed unnoticed by the great musician. His mind was so much engrossed by his professional studies, that it

was no affectation on his part to despise many things to which others attach importance. It was chiefly when deeply engaged in some great composition that his fits of absence and abstraction were most remarkable. At such times his household affairs, notwithstanding their great simplicity, were entirely neglected. He had dedicated a work to Count Browne, and that nobleman, as a mark of gratitude, presented him with a fine saddle horse. Beethoven at first showed a great partiality for his new acquisition, and for a time rode out every day; but his musical occupations soon put the horse entirely out of his head, and he forgot even to make arrangements for its keep. His servant, however, turned his master's forgetfulness to a good account by letting out the animal at so much a-day, and pocketing the hire. Beethoven knew nothing of the matter till he was surprised, at length, by the appearance of a long bill for corn and hay, which he was obliged to pay. He now considered it high time to get rid of the horse; but we are not told that he got rid likewise of the trusty domestic, who had mulcted him to such an extent for his own advantage.

Beethoven's absence of mind was very frequently exhibited. When the charms of nature, which he always loved, allured him to a distance from his home, he often forgot, to the serious annoyance of his careful housekeeper, that his meals would be awaiting his return at the usual hour, and thus all her pains and anxiety to provide a repast likely to please him, were entirely thrown away. It was not always, however, that he was so oblivious of the wants of nature. "Great men," (says Schindler) "as well as their inferiors, are subject to certain natural wants, such as eating and drinking. Some of Beethoven's peculiarities in these matters deserve to be ranked amongst the curiosities of house-keeping. For his breakfast he usually took coffee, which he frequently prepared himself, for in this beverage he had an Oriental fastidiousness of taste. He allowed sixty beans for each cup; and lest his measure should mislead him to the amount of a bean or two, he made it a rule to count over the sixty for each cup, especially when he had visitors. He performed this task with as much care as others of greater importance. Among his favourite dishes was bread-soup, made in the manner of pap, in which he indulged every Thursday. To compose this, ten eggs were set before him, which he tried before mixing them with the other ingredients; and if it unfortunately happened that any of them were musty, a grand scene ensued. The offending cook was summoned to his presence by a tremendous ejaculation; she, however, well knowing what might occur, took care cautiously to stand on the threshold of the door, prepared to make a precipitate retreat; but the moment she made her appearance the attack commenced, and the broken eggs, like bombs from well-directed batteries, flew about her ears, their yellow and white contents, covering her with viscous streams."

(To be continued.)

ROYAL ACADEMY OF MUSIC.

THE claims of this Institution have been brought forward so prominently lately, and the vacillating conduct of the Government, with reference to the annual grant, has been so freely discussed in these columns, that a notice of the public Concert of the students, given at the Hanover Square Rooms on the 29th July, will be especially

interesting to those who, having followed us in our remarks upon the past and present position of the Academy, are desirous of receiving a practical proof of the talent contained within its walls. Foremost amongst the compositions of the students, we must mention the first movement of a Symphony by Mr. Alwyn, which is not only based upon the enduring models bequeathed to us by the greatest writers, but instinct with a true perception of orchestral colouring. A Capriccio, with full instrumental accompaniments, the composition of Mr. W. Shakspeare (who most ably performed his own work), is also full of good writing, and shows that the young composer's talents have been directed in the right school. A vocal trio by Mr. Jackson, is excellently written for the voices; and a very pleasing part-song, by Miss Dowling, proved that the male students have not absorbed the whole of the creative musical talent in the Institution. The pianoforte playing was uniformly good. Mr. Alwyn performed the first movement of Ferdinand Hiller's Concerto, in F sharp minor, with a decision and real musical feeling scarcely to be expected from one so young—Miss Buer (of whom we have already made favourable mention at Mr. Walter Macfarren's Recitals) gave the first movement of Beethoven's Concerto in E flat, with true perception of the meaning of the composer—Miss Vokins played Mendelssohn's Fantasia in F sharp minor, with judgment and earnest appreciation of the work; and Mr. Kemp, in Bach's "Chromatic Fantasia," exhibited a well trained finger, and an intimate knowledge of the severest school of pianoforte playing. Several vocal pieces were sung with much effect by Misses De Chastelaine, R. Jewell, Home, A. Lohman, Gardner, Severn, Christian, Lanham, &c. A very commendable performance of a portion of Mendelssohn's music to *Athalie* was also given, the solo parts being ably sustained by Misses Ryall, R. Jewell, Greenaway, Christian, Lohman, A. Lohman, Lanham, De Chastelaine, and Home. The concert was ably conducted by Mr. Otto Goldschmidt. At the conclusion of the performance the prizes were distributed by Lady Thompson (well known as a former pupil of the Academy as Miss Kate Loder). The silver medals were awarded to Miss R. Jewell, and Mr. W. Shakspeare; and bronze medals to Misses Dowling and Lohman, and Mr. Alwyn—other prizes being assigned to Misses Scates, Vokins, Severn, De Chastelaine, Buer, Ryall, Lanham, and Tovey; Messrs. Townsend, J. Jackson, Cover, Richards, and Kemp. The following received honourable mention: Misses Cullenford, Field, Gardner, L. Gardner, Waite, Christian, Watson, Home, Greenaway, Goode, and Sharpe; Messrs. Randall, Heywood, Cook, Beardwell, and Pettitt.

GENOA.

A BRIEF latter-summer season of operatic performances, at the Paganini Theatre, commenced on the 1st ult., with a revival of Cimarosa's graceful opera, *Il Matrimonio Segreto*. The vocalists were of level merit in both senses; being of an ordinary grade in excellence, and being all on an equal scale of talent among themselves. There was this advantage in their uniformity; they none of them outshone the other, so that there was no discrepancy or disproportion; while a general effect of smoothness and evenness was imparted to the whole representation. The compact little company of six personages, engaged in this drawing-room opera, were so well trained to sing together, that they were, in their way, perfect; and the impression produced was thoroughly agreeable. The audience had been prepared to receive the music favorably, notwithstanding its being of somewhat antiquated fashion for the taste of modern hearers, from having listened to a selection brought forward in the spring of this year by Maestro Lavagnino at his Classical Concerts; when its delicacies of composition, its melodious movements, its playful elegance, introduced themselves to appreciative acquaintance among Genoese diletanti for the first time. On the present occasion, when

its stage production had the advantage of Maestro Lavagnino's conductorship, the needful effect of ease and precision in performance was enhanced by the admirable way in which the orchestra was kept properly subdued when supporting the singers; and the mode in which the recitatives were accompanied deserves peculiar praise. To those who, like ourselves, can recall the time when Lablache, Rubini, Santini, Malibran, and the two Sontags, gave their consummately finished performance of this charming carpet opera, it was no slight pleasure to hear Cimarosa's music as creditably executed as it was lately by Signori Giuseppe Scheggi, Luigi Paoletti, Filippo Graziosi, and Signore Rachele Graziosi, Angiolina Paoletti, and Marianna Sabatini, in Genoa. This short opera season at the Paganini Theatre is to follow with performances of *Norma*, *Saffo*, *Otello*, and *Maria di Rohan*; in all of which Carolina Ferni will sustain the part of Prima Donna.

WE regret to say that Mr. Bowley, the able Manager of the Crystal Palace, has lately sustained a severe loss in the death of his son, Kanzow Thomas Bowley, which occurred on the 10th ult., in his 30th year, leaving a wife and family to mourn his untimely decease. We feel certain that our readers will deeply sympathize with the grief of Mr. Bowley, who has for so many years devoted his best energies to the spread of sacred music in this country.

THE ORCHESTRAL UNION.—This Association, which achieved so much popularity under the direction of the late Mr. Alfred Mellon, has been revived under the conductorship of Mr. F. Kingsbury.

WE are glad to find that our articles upon the slang songs of the day have been ably seconded by our contemporaries. Amongst others which have come before us, we have been struck with a paper in *Once a Week*, on "Popular Songs," the following extract from which fully reflects our opinion upon the subject:—

"There have been tirades innumerable against fast novels, fast dress, fast conversation, fast men, and fast women, but fast music has been allowed to remain in tolerable tranquillity. And yet it is doing its part in degenerating the age. Fast words and jingling music, it is difficult to say which is the poorer. But if there is only a chorus or a ridiculous refrain, the thing is a perfect success. What can be more senseless than

'Slap-bang, here we are again!

Jolly, jolly dogs are we.'

And yet at one time it was as the Vox populi, and was heard everywhere, until I believe that the author himself was ashamed of the popularity that it had attained. Later we have been saluted at every corner with the equally senseless

'Oh no, no; not for Joe,

Not if he knows it,

Not for Joseph.'

Yet such songs are becoming, in a great measure, the national music of the English, and as long as they are in the ascendant, must produce a depraved taste;—for they are not a foundation upon which anything great or solid can be raised. There is an utterly vulgar spirit pervading them, nothing elevating, seldom even anything truly humorous; most of them are rapid and pointless; dependent simply upon some slang phrase or expression deftly introduced to catch the ear. The only merit they possess is that their day is soon over, and they are forgotten."

WE understand that the Electric Organ from Her Majesty's Opera, Drury Lane, is being erected at the Royal Polytechnic Institution, above the proscenium in the great theatre. Messrs. Bryceson have to construct a large and powerful Electric Organ, to suit the requirements of Her Majesty's Opera, Haymarket, now being rebuilt after the fire, and which will be opened next season.

The marriage of Madlle. Adelina Patti to the Marquis de Caux, took place on Wednesday, the 29th July, at the Roman Catholic Chapel, Clapham Park Road. Amongst the musical artists present at the ceremony were Madame Grisi, and three of her children: Mr. Costa, Mr. Gye, Signori Mario, Tagliafico, &c. We are glad to hear that Madlle. Adelina Patti—for opera-frequenter can never know her by any other name—will remain upon the stage for two years more.